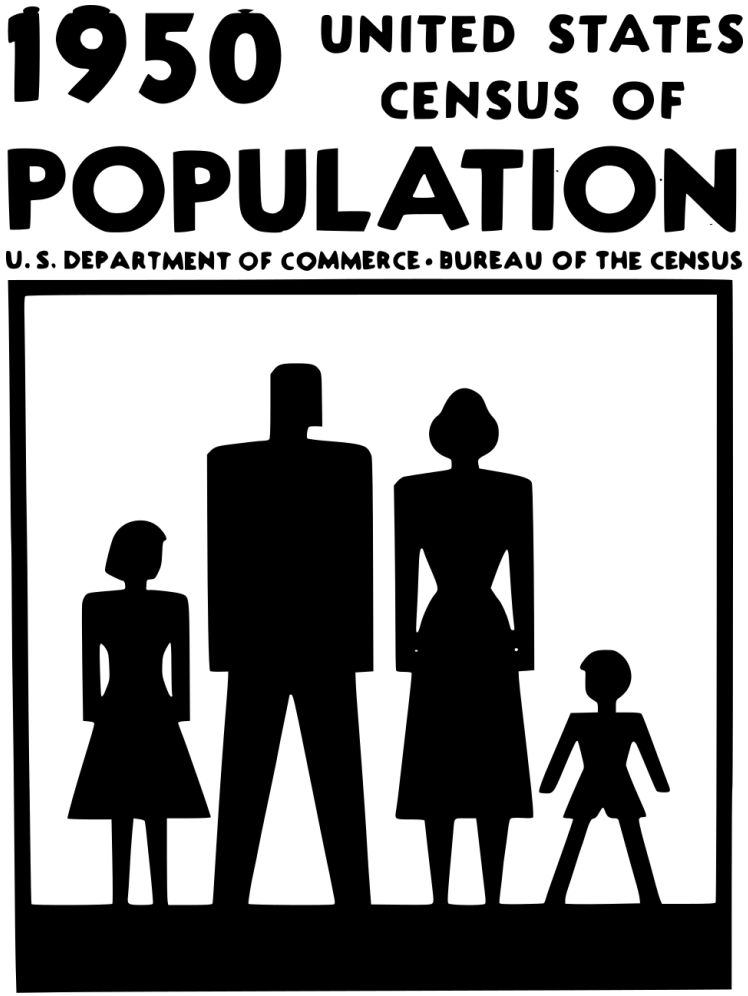
Los Angeles
1950
To later

The 1950 United States census, conducted by the Census Bureau, determined the resident population of the United States to be 151,325,798, an increase of 14.5 percent over the 131,669,275 persons enumerated during the 1940 census.



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Living in Los Angeles in 1950 was a time of rapid growth, post-war optimism, and emerging suburban culture. With a population nearing 2 million, the city saw a booming economy, affordable housing (approx. $9,000 for a home), and a car-centric lifestyle. It was defined by smog,, orange groves turning into subdivisions, drive-ins, and strict racial segregation.

Circus elephants with a police escort in Downtown LA, 1953.

Key Aspects of Life in 1950s Los Angeles:

Housing and Suburbs: The San Fernando Valley began its massive expansion, attracting families with affordable, single-family homes. Orange groves were rapidly replaced by housing tracts.

characterized by backyard barbecues, driving to the beach, and iconic car culture, yet shadowed by the Cold War "atomic age" of science.

Lifestyle: Life was a mix of a major city and a small town. Residents frequented diners, drive-in movies, and enjoyed a relatively informal lifestyle.

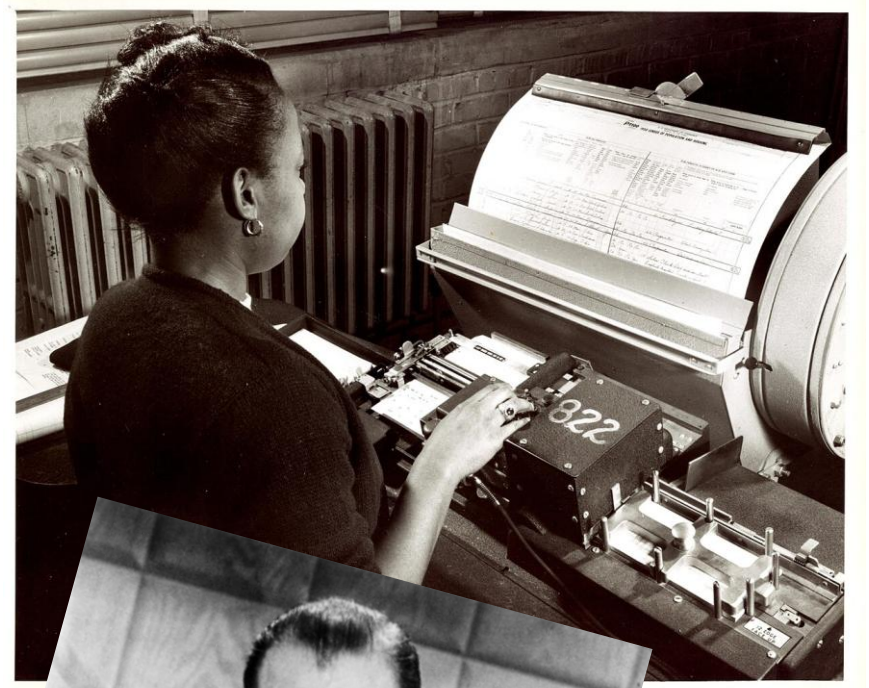
Infrastructure and Environment: Smog became a major issue, with pollution so severe that some joked about needing gas masks.

Social Dynamics: Despite the suburban boom, LA was highly segregated, with restrictive covenants making it nearly impossible for Black families to buy homes in many areas.

Cost of Living: In 1950, the average home in LA cost approximately $9,000, which is significantly lower than modern prices.

1950s LA was a bustling, expanding metropolis, rapidly transitioning from a quiet coastal city into a major sprawling center of industry and entertainment, with the automobile firmly established as the primary mode of transport.

Working in Los Angeles in 1950 was characterized by a booming post-war economy, strong union presence, and a rapid expansion of manufacturing and aerospace industries. Jobs typically required on-site, in-person attendance with strict hours, lacking modern digital tools. The workforce was expanding rapidly, with a shift towards white-collar positions.

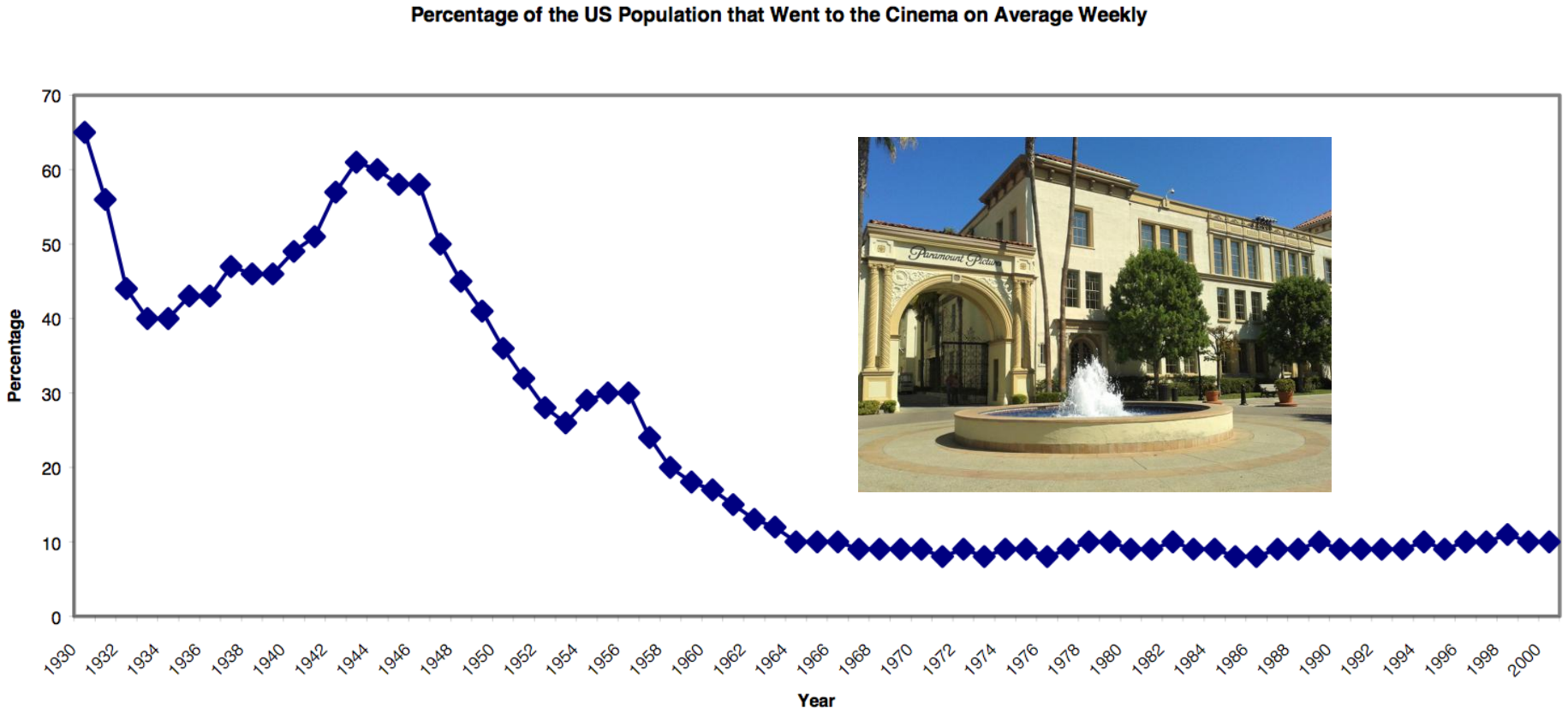


Key Industries: Manufacturing, specifically aerospace, and the booming postwar consumer goods market drove the economy.
Labor Strength: It was an era of "business unionism" in California, where over half of manufacturing workers were union-affiliated, providing strong bargaining power.
Work Culture: Jobs were firmly tied to a physical location, with little to no work-from-home flexibility or modern technology (no laptops/smartphones).

Hours and Environment: The average workweek was roughly 38 hours, with fewer traffic issues than in later decades.
Diversity: Agriculture remained part of the local economy, with Chinese vegetable growers operating in the city market.
Hollywood Transformation: The film industry faced a major shift due to competition from television, leading to a 45% drop in box office revenue by 1948, which continued into the early 50s.
Economic Shift: The Korean War, starting in mid-1950, further accelerated manufacturing demand.

In 1950, the Los Angeles film industry was undergoing a major, turbulent transition, heavily impacted by the rise of television, the decline of the traditional studio system, and the 1948 Paramount antitrust decree. As TV rapidly took over as the dominant media, film studios began producing fewer, more expensive spectacles to lure audiences back, while adapting to the loss of their owned theater chains.

Key aspects of the 1950 film industry in Los Angeles included:
Television Competition: Television became the biggest threat to cinema, forcing Hollywood to rethink its strategy as families moved to the suburbs and stopped attending weekly movies.
End of the Old Studio System: The Paramount Decrees, which took effect in 1950, forced studios to divest their theater chains, breaking the monopoly held by the "Big Five".
Rise of Spectacle & Innovation: To compete with the small black-and-white TV screen, studios invested in color, big-budget epics, and new, immersive technologies like CinemaScope.



Changing Audience Trends: As younger audiences moved to the suburbs, the industry began targeting specific demographics, rather than just the general public.
Economic Shift: The "Golden Age" of the 1940s was fading, and studios were forced to start selling or leasing their old films to television to survive.
High-Paid Stars: Despite the industry turmoil, major stars continued to command large salaries, with figures like John Wayne and Elizabeth Taylor earning high paychecks.

Paramount

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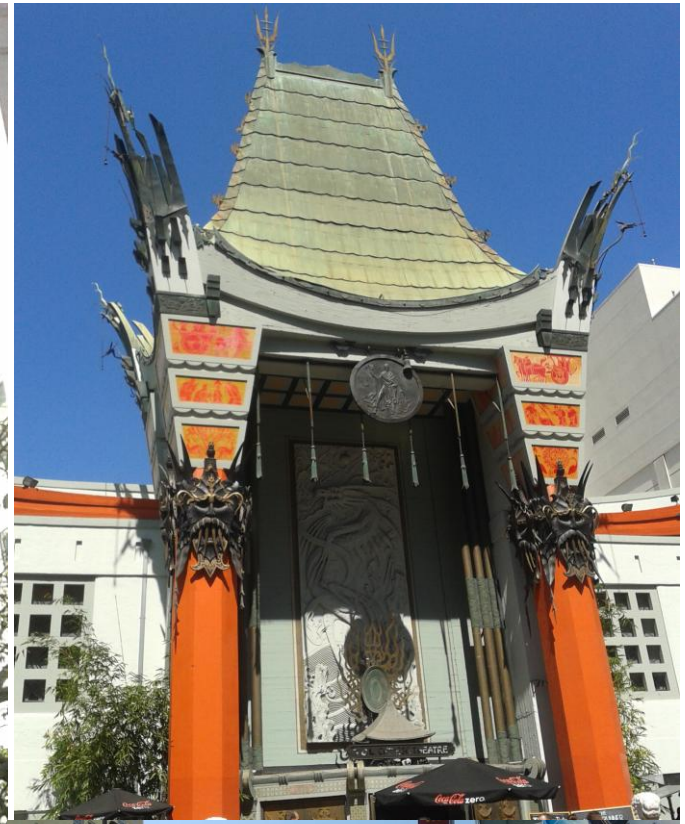

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Hollywood
FOR SALE My Parents
Buy My MOM Get DAD Free!
BRING YOUR OWN BOTTLE
Compton

GUESS
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Hollywood/Highland
How to Ride Metro
Madame Tussauds

SAY HELLO TO MY LITTLE FRIEND
GAP

LUCKY BRAND

Paramount Pictures

Hard Rock
CAFE

Give me
FOUR!

Paramount Picture

Paramount Pictures Corporation, commonly known as Paramount Pictures or simply Paramount, is an American film production and distribution company and the flagship namesake subsidiary of Paramount Skydance. Founded on May 8, 1912, it is the sixth-oldest global film studio and the second-oldest in the United States behind Universal Pictures, and it is one of the Big Five studios located within the city limits of Los Angeles.

In 1916, film producer Adolph Zukor put 24 actors and actresses under contract and honored each with a star on the logo. In 1967, the number of stars was reduced to 22 and their hidden meaning was dropped. In 2014, Paramount Pictures became the first major Hollywood studio to distribute all of its films in digital form only. The company's headquarters and studios are located at 5555 Melrose Avenue, Hollywood, California.

Paramount is the sixth oldest surviving film studio globally; after the Gaumont Film Company (or just Gaumont) (1895), Pathé (1896), Titanus (1904), Nordisk Film (1906) and Universal Pictures (1912). It is the last major film studio still headquartered in the Hollywood district of Los Angeles.

1951–1966: Split and after

With the separation of production and exhibition forced by the U.S. Supreme Court, Paramount Pictures Inc. was split in two. Paramount Pictures Corporation was formed to be the film production and distribution company, with the 1,500-screen theater chain handed to the new United Paramount Theaters on December 31, 1949. Leonard Goldenson, who had headed the chain since 1938, remained as the new company's president. The Balaban and Katz theatre division was spun off with UPT; its trademark eventually became the property of the Balaban and Katz Historical Foundation.

The foundation later acquired ownership of the Famous Players trademark. Cash-rich and controlling prime downtown real estate, Goldenson began looking for investments. Barred from film-making by prior antitrust rulings, he acquired the struggling ABC television network in February 1953, leading it first to financial health, and eventually, in the mid-1970s, to first place in the national Nielsen ratings, before selling out to Capital Cities in 1985 (Capital Cities would eventually sell out, in turn, to The Walt Disney Company in 1996). United Paramount Theaters was renamed ABC Theaters in 1965 and was sold to businessman Henry Plitt in 1977. The movie theater chain was renamed Plitt Theaters. In 1985, Cineplex Odeon Corporation merged with Plitt. In later years, Paramount's television division would develop a strong relationship with ABC, providing many hit series to the network.

Paramount Pictures had been an early backer of television, launching experimental stations in 1939 in Los Angeles and Chicago. The Los Angeles station eventually became KTLA, the first commercial station on the West Coast. The Chicago station got a commercial license as WBKB in 1943, but was sold to UPT along with Balaban & Katz in 1948 and was eventually resold to CBS as WBBM-TV.
A few years earlier, the federal regulator had placed a five-station cap on all television networks: no network was allowed to own more than five VHF television stations. Paramount was hampered by its minority stake in the DuMont Television Network. Although both DuMont and Paramount executives stated that the companies were separate, the FCC ruled that Paramount's partial ownership of DuMont meant that DuMont and Paramount were in theory branches of the same company. Since DuMont owned three television stations and Paramount owned two, the federal agency ruled neither network could acquire additional television stations.

The FCC requested that Paramount relinquish its stake in DuMont, but Paramount refused. According to television historian William Boddy, "Paramount's checkered antitrust history" helped convince the FCC that Paramount controlled DuMont.

Both DuMont and Paramount Television Network suffered as a result, with neither company able to acquire five O&Os. Meanwhile, CBS, ABC, and NBC had each acquired the maximum of five stations by the mid-1950s. When ABC accepted a merger offer from UPT in 1953, DuMont quickly realized that ABC now had more resources than it could possibly hope to match. It quickly reached an agreement in principle to merge with ABC. However, Paramount vetoed the offer due to antitrust concerns. For all intents and purposes, this was the end of DuMont, though it lingered on until 1956.

In 1951, Paramount bought a stake in International Telemeter, an experimental pay television service which operated with a coin inserted into a box. The service began operating in Palm Springs, California on November 27, 1953, but due to pressure from the FCC, the service ended on May 15, 1954.
With the loss of the theater chain, Paramount Pictures went into a decline, cutting studio-backed production, releasing its contract players, and making production deals with independents. By the mid-1950s, all the great names were gone; only Cecil B. DeMille, associated with Paramount since 1913, kept making pictures in the grand old style. Despite Paramount's losses, DeMille would, however, give the studio some relief and create his most successful film at Paramount, a 1956 remake of his 1923 film The Ten Commandments.

DeMille died in 1959. Like some other studios, Paramount saw little value in its film library and sold 764 of its pre-1950 films to MCA Inc./EMKA, Ltd. (known today as Universal Television) in February 1958.

Cecil B. DeMille

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WILD AND WILL
WAIT TIME
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MINUTES
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EYE CHRUMBA!
SWING BATTER!

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BEN&JERRY'S

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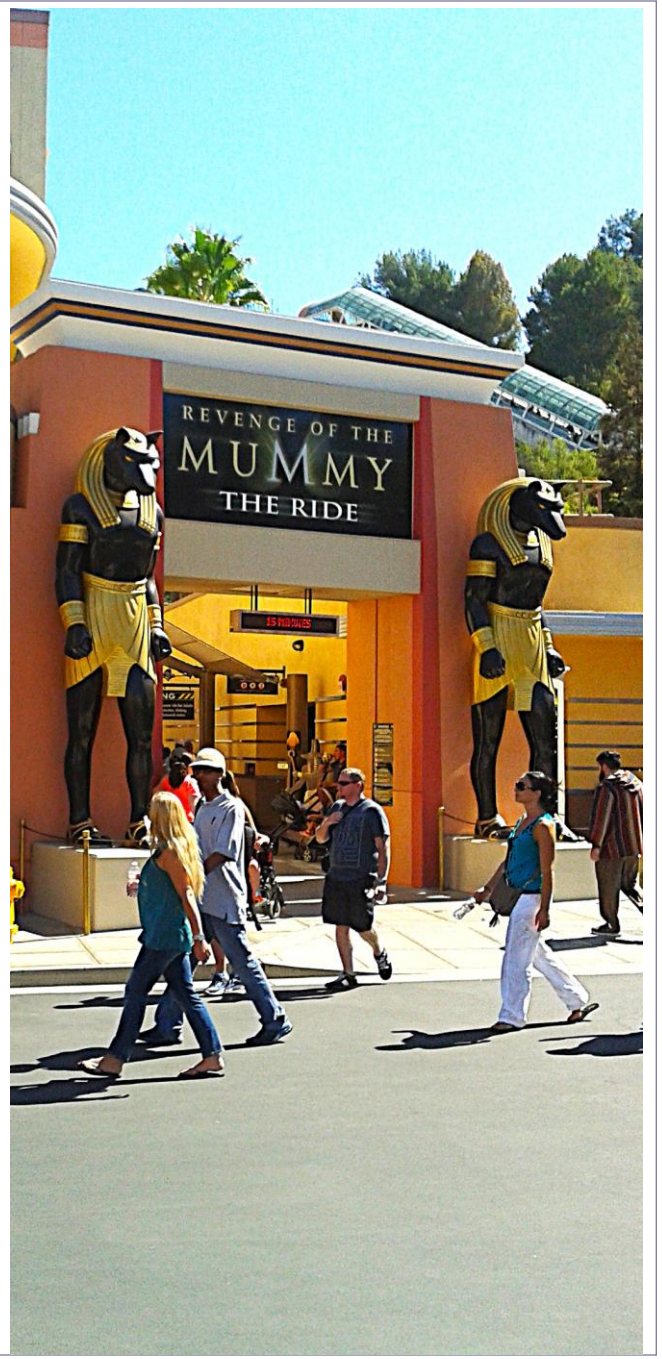

REVENGE OF THE
MUMMY
THE RIDE

In 1950, Los Angeles experienced a historically low homicide rate, often cited as approximately 4 per 100,000 residents. This era was characterized by a perception of high public safety, with low rates of violent crime, although major crime saw a significant increase by the mid-1950s.

Key details regarding crime in Los Angeles around 1950:

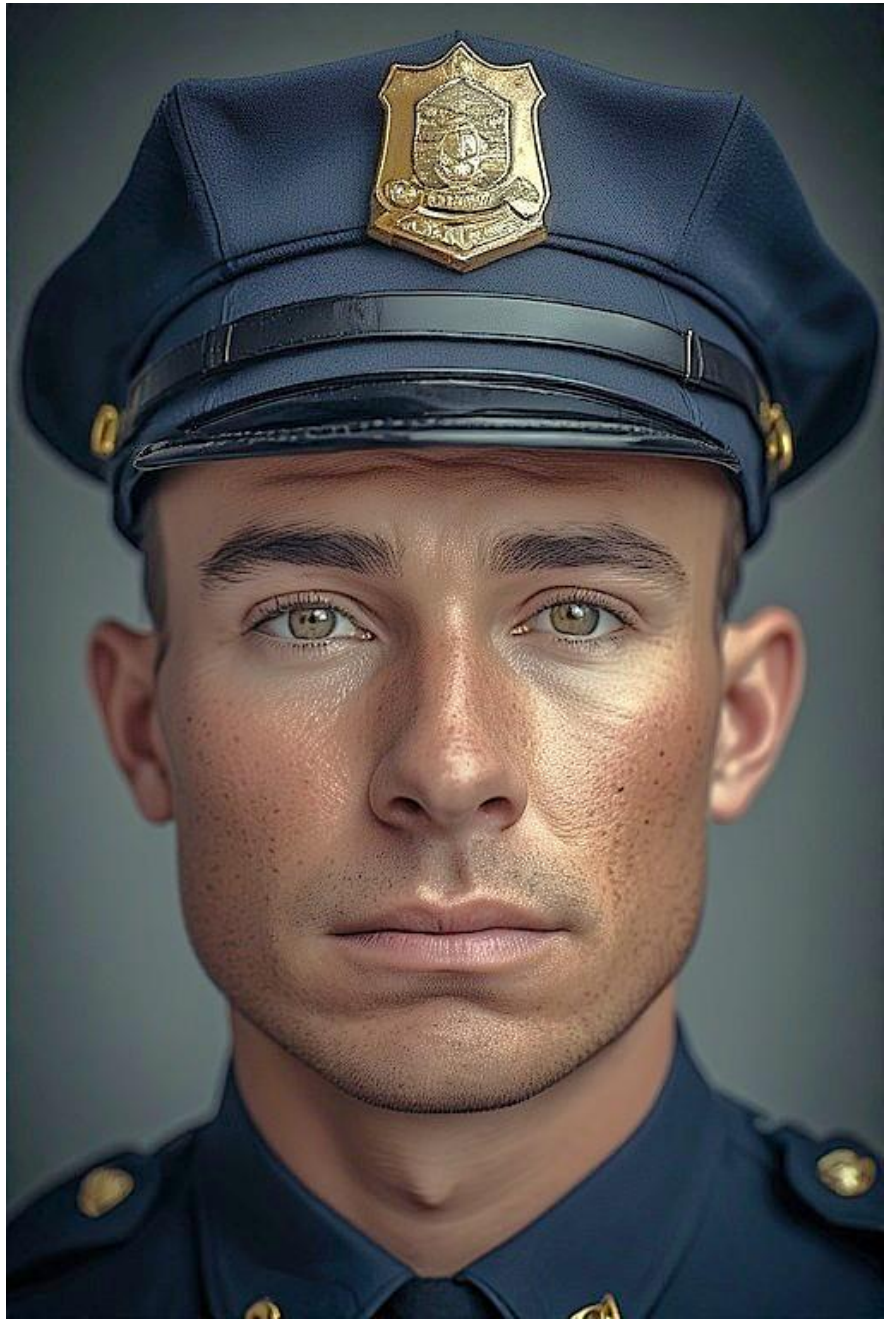
Low Homicide Rate: The murder rate was among the lowest in 55 years, roughly 4 per 100,000, creating a relatively safe environment compared to later decades.

Rising Crime Later: Despite a peaceful start to the decade, major crimes in Los Angeles increased by over 35% in the first nine months of 1956 compared to the previous year.

Context: The 1950s were generally considered a safe period, in contrast to the rapid increases in violence that occurred from the 1960s to the 1990s

National Comparison: The 1950 national homicide rate was 4.6 per 100,000.

In summary, 1950 Los Angeles was in a period of relatively low violence that was safe enough for, as noted in Aston Gardens Senior Living's blog, people to leave their doors unlocked.



In 1950, the Los Angeles Police Department (LAPD) was, as described by BBC, a notoriously corrupt institution with deep roots in vice, gambling, and prostitution protection. While the 1930s-1940s were characterized by open corruption involving city hall, the early 1950s saw extreme brutality and systemic misconduct.

Key details regarding the corruption in 1950s Los Angeles:

Systemic Corruption: Historically, the department was deeply entwined with crime, notes BBC.

"Bloody Christmas" (1951): While just after 1950, this infamous incident exemplified the era's brutality, where officers severely beat seven young men in custody, resulting in 8 indictments, 54 transfers, and 39 suspensions.

Leadership Change: In 1950, William H. Parker became Chief of Police, a position he held until 1966, notes Wikipedia. Parker began initiatives to modernize the department, which, according to Wikipedia, ultimately led to some internal investigation of the,,police corruption that was, as stated by BBC, notoriously rampant.

Brutality and Discrimination: The force, according to Wikipedia, faced heavy criticism for targeting minority communities.

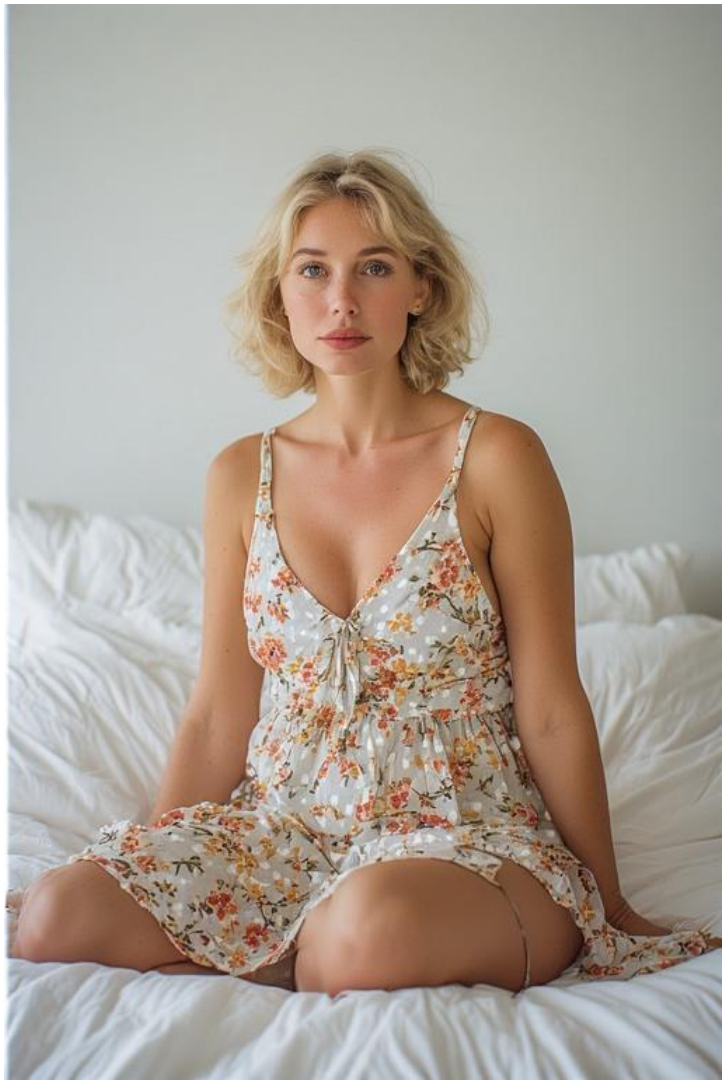
The culture was one where officers were often, as Sage Publications explains, seen as extensions of corrupt political power brokers.

In the 1950s, the conditions of sex workers in Los Angeles were marked by a stark contrast between luxurious, hidden networks for the elite and a dangerous existence for those working on the streets. Here is an overview of the situation:

1. A city in change and corruption

Sex work underwent a transformation after major corruption scandals in the late 1940s, such as that surrounding madam Brenda Allen. The scandal revealed close collaboration between the police and brothel mothers, with officers accepting bribes (up to 40% of profits) in exchange for protection. During the 1950s, the business was forced to become more discreet and mobile to avoid the now more frequent raids by the LAPD's Vice Squad.

2. Different working conditions
"Hollywood Madams" and Call Girls: The most exclusive jobs were found in the hidden brothels in the hills above the Sunset Strip. Here, women, often young with dreams of movie stardom, worked in luxurious conditions. They could earn up to $1,000 a day (equivalent to over $10,000 today) and worked mainly through phone bookings to maintain anonymity.
Street work and "Cribs": For the less well-off, conditions were brutal. In areas like downtown LA and along Alameda Street, there were so-called "cribs" – small, unsanitary rooms where sex workers paid sky-high rents for minimal space. Here, the risk of violence from both pimps and customers was very high, as was the risk of addiction and sexually transmitted diseases



3. Legal and Social Risks
Criminalization: Sex work was strictly illegal and workers lived under constant threat of arrest for "soliciting" (prostitution).
Discrimination: Arrests disproportionately affected women of color, especially black and Hispanic women, who were often trapped in a cycle of prison sentences and fines.
Social stigma: There was enormous social pressure and moral condemnation. Sex workers were often viewed as "morally weak" rather than as victims of economic structures or low wages for women.
In summary, 1950 was a year when sex work in LA became more invisible and technologically controlled (via telephone), while the most vulnerable workers faced an existence of extreme violence and legal uncertainty.

In 1950, a new house in Los Angeles typically cost around \(\$9,000\) to \(\$12,000\), which is roughly equivalent to \(\$100,000\)–\(\$120,000\) in today's inflation-adjusted dollars. Following World War II, this period featured highly affordable housing with low down payments, often under \(\$300\) for veterans, and monthly payments between \(\$48\) and \(\$80\). Key details regarding 1950 Los Angeles home prices include: Affordability: The average price was approximately \(\$9,000\), significantly lower than the median in 2024, which has exceeded \(\$1\) million.Features: New homes in the 1950s commonly featured two to three bedrooms, one bathroom, and a carport.Market Drivers: The post-WWII housing boom, fueled by the GI Bill, low-interest loans, and suburban expansion, created a,buyer's market.Builder Examples: Popular homes built in the era, such as those by Joseph Eichler, offered modern, open-floor plans and were accessible to many new families.Comparison: A home costing approximately \(\$7,354\) nationally in 1950 would be worth under \(\$90,000\) in today's money, whereas the actual market price is now several times higher.

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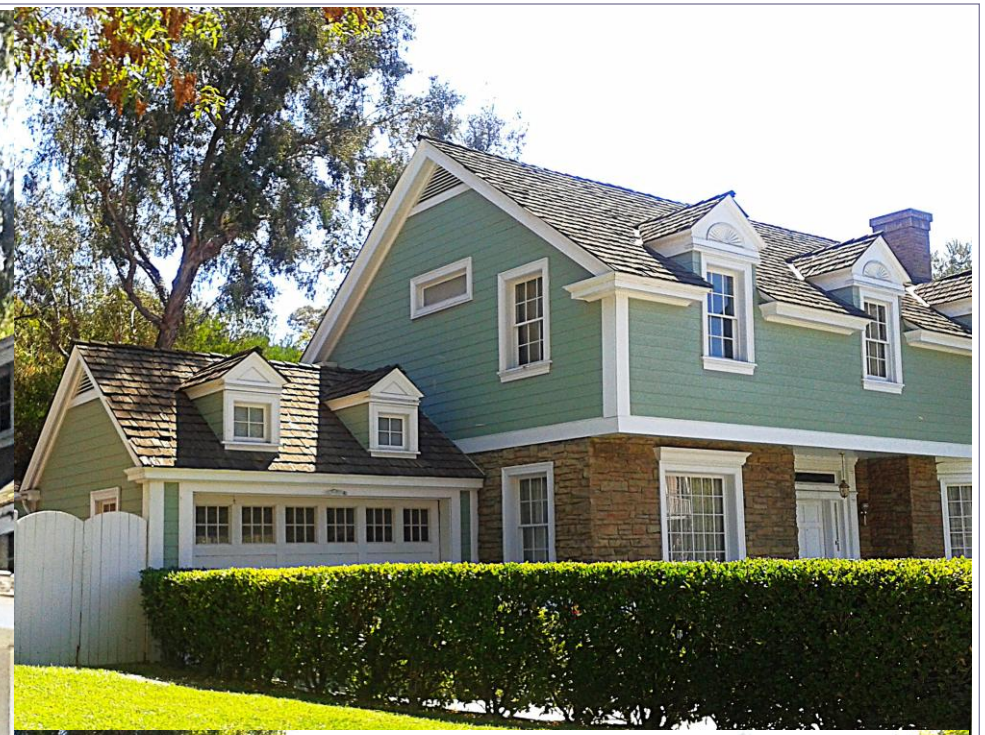
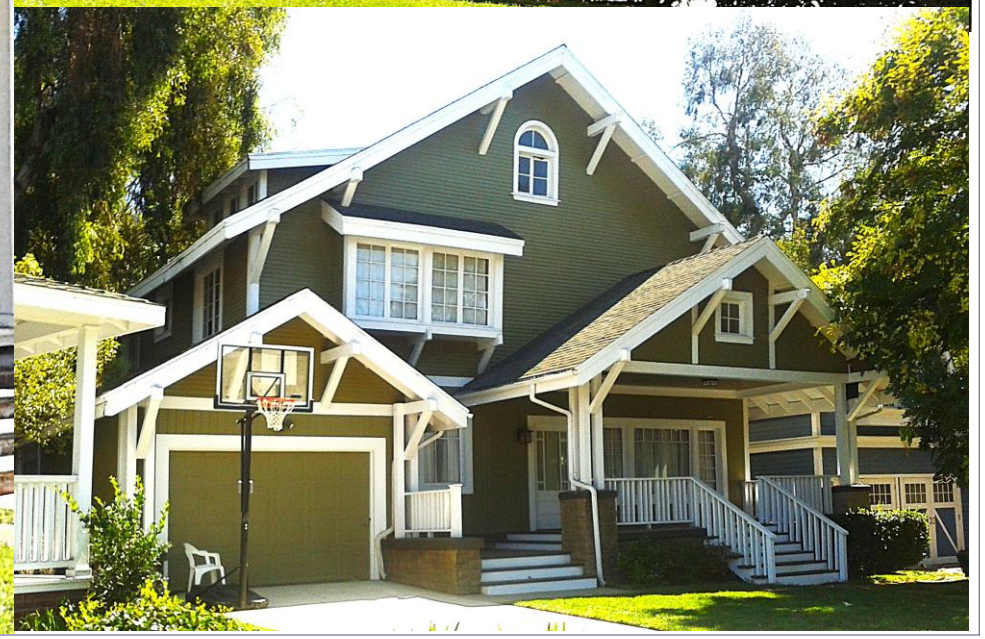
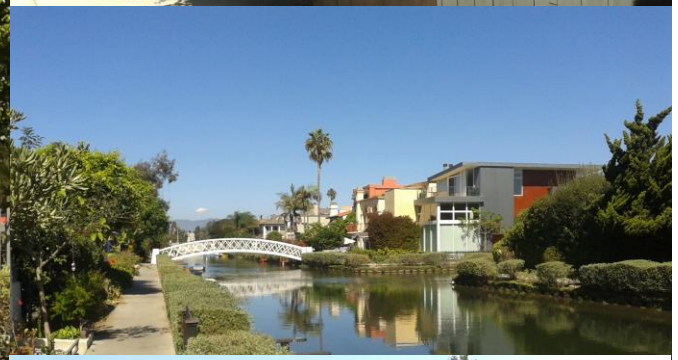
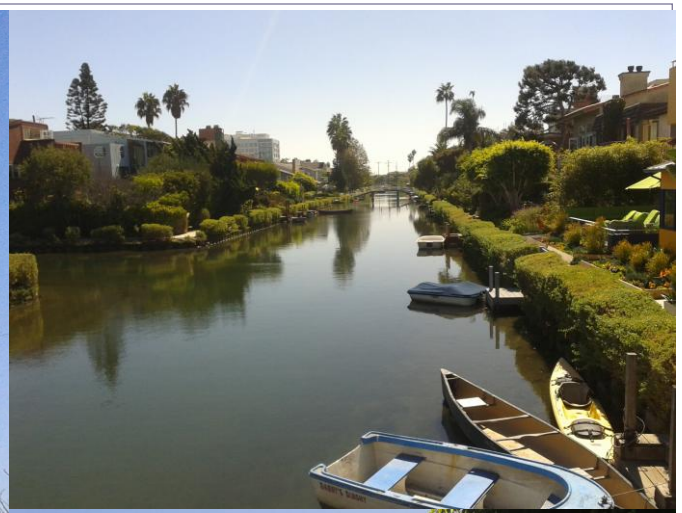
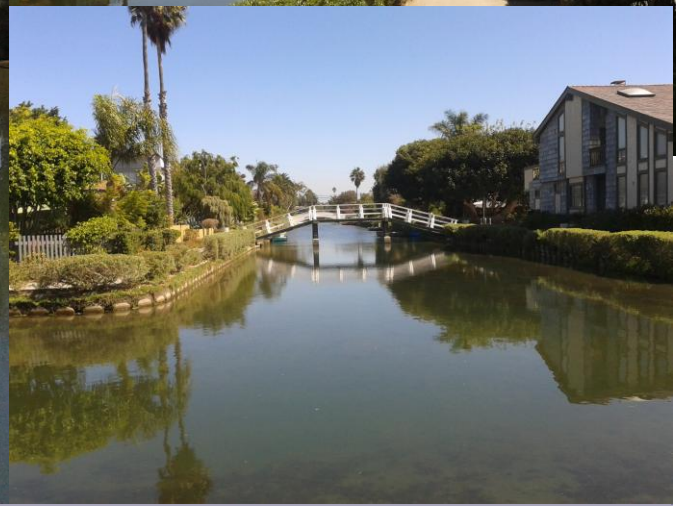










In 1950, a new car in Los Angeles and throughout the U.S. generally cost around $1,500, with popular models ranging from roughly $1,300 to $2,200. These prices made new vehicles attainable for average households, with a new Kaiser-Frazer Henry J costing $1,299.

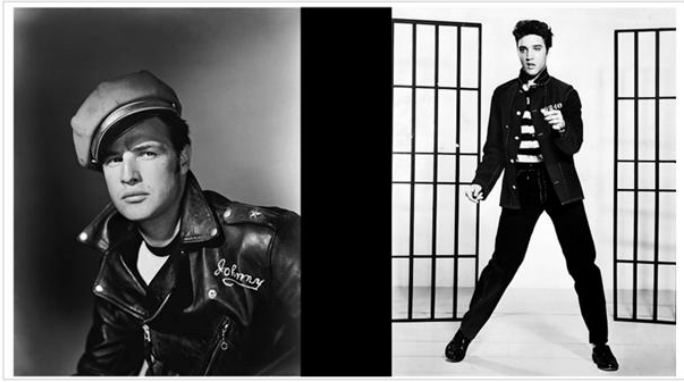
Average Cost: The typical new car cost about $1,510, which is roughly equivalent to $18,200 in 2024 dollars, reflecting a much higher affordability than today.

Specific Model Prices (c. 1950): A new Henry J was $1,299.

Market Context: Post-WWII, production increased to meet high demand, and cars were often owned for 8–10 years.

Economic View: A single, steady job could easily cover the cost of a car, along with housing and food, making it a very attainable luxury.

In 1950, the average annual family income in the United States was approximately \(\$3,300\). While specific city-level data for Los Angeles might differ slightly, this national figure reflects a post-war, rapidly growing economy where average hourly earnings for production workers were about \(\$1.44\). This income allowed for a comfortable middle-class lifestyle, with, for example, new cars costing around \(\$1,500\). Average Earnings: The national average family income was roughly \(\$3,300\) per year.Hourly Wages: Average hourly wages for production workers in the US were approximately \(\$1.44\).Purchasing Power: This income level allowed for significant purchasing power, as a new car cost about \(\$1,500\), or half of an annual salary.Living Costs: Expenses were relatively low, with bread costing around 14 cents and gasoline around 18 cents per gallon.Economic Context: The 1950s in Los Angeles, like the rest of the US, saw rapid industrial growth and a flourishing middle class.



Office Job Salaries: In a similar period, office jobs like stenographers in some areas averaged 98 cents to \(\$1.14\) an hour. The 1950s marked a significant rise in purchasing power, as the cost of living was much lower compared to current standards.

Baseball before the Dodgers: Before the Dodgers moved west in 1958, the city was dominated by the Pacific Coast League (PCL). The most popular teams were the Los Angeles Angels (who played at Wrigley Field in LA) and the Hollywood Stars.
College Fever: College sports were huge. In the 36th Rose Bowl on January 2, 1950, the California Golden Bears lost to Ohio State 14–17 in front of a huge crowd. The UCLA Bruins also enjoyed success, winning their first NCAA athletics title during the decade.
The arrival of ice hockey: The Los Angeles Monarchs were the city's professional ice hockey team in the PCHL, playing their home games in the iconic Pan Pacific Auditorium.

In 1950, Los Angeles underwent a sporting transformation, laying the foundation for becoming one of the world's most dominant sports cities. The city had not yet attracted the big baseball or basketball giants from the East, but locally it was bustling with activity.

Major Teams and Events in 1950

NFL: Los Angeles Rams: The Rams were the city's greatest professional pride. In 1950, they became the first NFL team to televise all of their games, both home and away. That same year, they reached the NFL Finals, but narrowly lost to the Cleveland Browns 28–30.

A city in transition

1950 was also a year of social progress. The Los Angeles Memorial Coliseum had previously required the Rams to integrate in order to rent the arena, which led to the team signing former UCLA stars Kenny Washington and Woody Strode, breaking the NFL's color barrier.

In 1950s Los Angeles, the racial situation was characterized by a paradox: the city grew rapidly and became a cultural center, but it was at the same time deeply segregated by both laws and social structures.

Here is an overview of the situation in 1950:

1. Residential Segregation and "Restrictive Covenants"

Despite the Supreme Court ruling in Shelley v. Kraemer (1948) that racist residential clauses (restrictive covenants) could not be enforced in court, segregation continued in practice throughout the 1950s.

White areas: Areas like the San Fernando Valley remained almost exclusively white; between 1950 and 1960, only one black family managed to buy a house in the valley's white neighborhoods.

Hostility: Black families who tried to move into white areas were often met with hostile neighborhood associations, vandalism, and sometimes violence, as in the case of artist Nat King Cole in Hancock Park.

2. The rise of black neighborhoods
During the 1950s, South Los Angeles underwent a demographic shift.
South LA: Neighborhoods like Watts, Avalon, Baldwin Hills, and West Adams became increasingly African-American as white residents moved out (white flight).
Cultural Centers: Central Avenue served as the heart of the city's black cultural and business life.

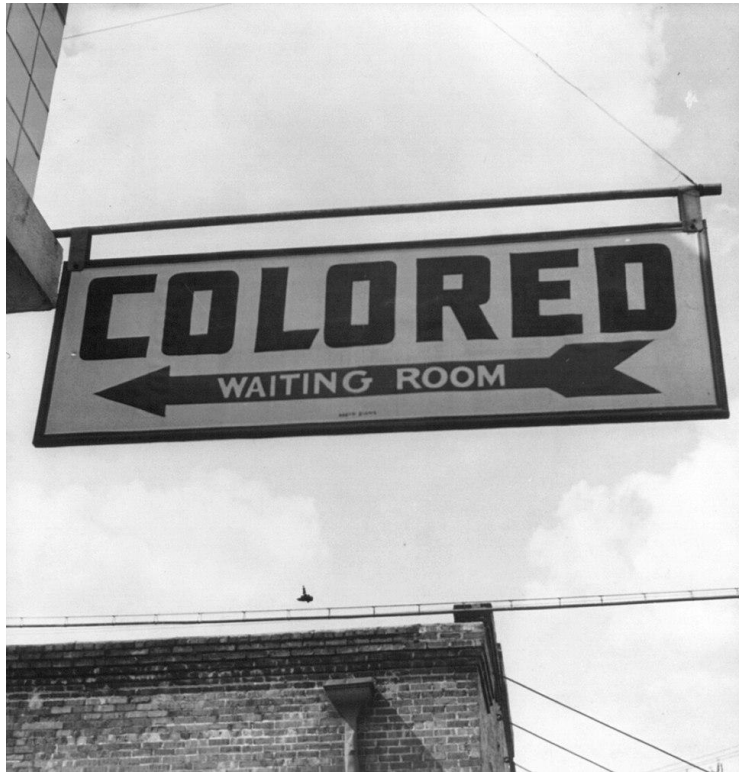
3. Systematic Discrimination

Although California did not have the same formal "Jim Crow" laws as the South, widespread discrimination prevailed:

Public Places: Many hotels, restaurants, swimming pools, and beaches were effectively closed to blacks and other minorities.

Employment: Minorities were often excluded from municipal jobs in the police and fire departments, and were largely relegated to the service professions.

Education: Schools were often de facto segregated due to residential patterns, leading to poorer resources in minority areas.



4. Activism and Resistance

Organizations like the NAACP (Los Angeles Branch) and CORE intensified their struggle in the 1950s by suing discriminatory businesses and protesting residential segregation.

Want to know more about how specific areas like Boyle Heights or Watts changed during this time?

H-40
Greetings from
HOLLYWOOD
NBC
WOODY HERMAN
HERMAN
PARAMOUNT
MAULIN ROUGE
CALIFORNIA
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In 1950, the tourism sector in Los Angeles was experiencing a post-war boom, rapidly driven by the rise of automobile culture, the construction of the freeway system, and the glamour of Hollywood. It was characterized by car-centric attractions, including drive-in restaurants, iconic diners, and early theme parks.

Key Features of LA Tourism in the 1950s:

Automobile Culture & Infrastructure: The 1950s saw the rapid expansion of the freeway system (like I-5), which connected LA and Orange County, allowing for easier movement of tourists.

Iconic Attractions: Popular spots included the Hollywood Bowl, Griffith Observatory, the La Brea Tar Pits, and the Hollywood Forever cemetery.

Dining & Entertainment: The era was defined by car culture, including visits to the original Bob's Big Boy in Burbank, the Farmers Market, and drive-in movies.

Emerging Suburbs: While not technically in LA, the opening of Disneyland in nearby Anaheim (mid-1950s) was a massive draw for visitors to the region.

Hollywood Influence: Despite the rise of television, Hollywood remained a major tourist draw, showcasing its movie studios and celebrity culture.

accessibility of personal automobiles, transforming Los Angeles into a premier, sprawling destination.

In 1950, Los Angeles beaches were undergoing a massive transformation, shifting from narrow, natural shorelines to wide, man-made recreational areas through large-scale sand replenishment projects following World War II. This era solidified a distinct Southern California beach culture, defined by the rise of surfing, bodybuilding, and, notably, iconic, expansive sandy beaches.

Key characteristics of LA beaches in the 1950s included:

Expansion & Development: Millions of cubic yards of sand were dredged or moved to expand beaches like Santa Monica, Venice, and Dockweiler.

Culture & Lifestyle: A vibrant, postwar beach culture emerged, emphasizing fitness, sunbathing, and "bathing beauty" culture.

Key Locations: Dockweiler State Beach (specifically in the Playa del Rey area) was a popular, busy spot, while other areas like Paradise Cove were gaining popularity.

Management: The LA Department of Beaches, formed in 1945, actively worked to expand public access to the coast during this decade.

This period essentially built the foundational, expansive, and highly populated beach scene that characterizes Los Angeles today.

San Pedro, California. Cabrillo Beach, near the Marine Museum and 2-mile-long Breakwater, is cooled by gentle ocean breezes during inland summer heat 1958

Cottonwood Beach on Santa Catalina Island, a rocky island off the coast of California

San Pedro, California. Cabrillo Beach, near the Marine Museum and 2-mile-long Breakwater, is cooled by gentle ocean breezes during inland summer heat 1958

Muscle Beach, on the Venice Boardwalk, hosted more than the usual beef Wednesday. July 4 brings in the annual Independence Day Mr. and Mrs. Muscle Beach contest, and amateurs and pros alike were out in force

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THE LEADER IN HEADCARE

In 1950, the City of Los Angeles had a population of 1,970,358, with the county reaching 4,151,687. The population was predominantly white, with roughly 3.8 million white residents in the county. The Black population grew to 217,881, alongside 36,761 Japanese and 9,187 Chinese residents.

Key Population Data for Los Angeles in 1950:

Total City Population: 1,970,358.

Total County Population: 4,151,687.

Racial Breakdown (County):

White: 3,877,944.

Black: 217,881.

Japanese: 36,761.

Chinese: 9,187.

Native American: 1,671.

Context: The 1940s experienced a significant migration of Black residents to Los Angeles for defense industry jobs during World War II, contributing to the growth of the Black population. The 1950 census showed the city was highly segregated, with the Black population concentrated in the South Central/Watts area.

Note: The 1950 census included people of mixed white and Indian blood as Indian, if they were enrolled on a reservation or considered to be so in their community.

1950s fashion in Los Angeles blended Hollywood glamour with emerging casual, sun-friendly styles. Women embraced Dior’s "New Look" with nipped-in waists and full skirts, alongside tailored suits and casual pedal pushers, while men moved toward relaxed, sharp casual wear. Key trends included sunglasses, bright, youthful styles, and, for youth, the rebellious "greaser" look.

Key characteristics of 1950s LA fashion included:

Women’s Daytime & Evening: The "New Look" dominated with hourglass shapes, full skirts, and petticoats. Daytime, particularly in California, often featured lighter fabrics, gingham patterns, and casual shorts or separates.

Hollywood Influence: Sunglasses became a significant accessory, representing both practical sun protection for the climate and glamorous, celebrity-inspired style.

Men’s Fashion: A shift occurred toward less restrictive, casual clothing compared to the 1940s, including tailored suits, patterned shirts, and sport coats, with a distinct rise in "greaser" subculture style (leather jackets, jeans, T-shirts).

Fabric and Design: A move toward lighter, more colorful fabrics and innovative designs was seen, reflecting a more optimistic, post-war, and specifically Californian, relaxed atmosphere.

Youth Culture: The emergence of the "teenager" as a consumer group introduced more casual and rebellious clothing choices.

The 1950s in Los Angeles represented a transition from strict, wartime clothing regulations to a, by then, more consumerist, glamorous, and comfortable aesthetic.

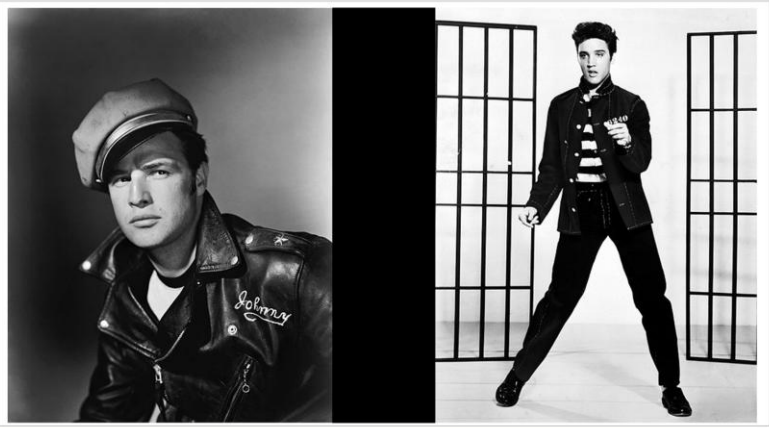

Fig. 14 - Irving Penn (American, 1917–2009). Balenciaga Mantle Coat (Lisa Fonssagrives-Penn), Paris, 1950, printed 1988. Platinum-palladium print; 66.2 x 55.9 cm (26 1/16 x 22 in). New York: The Metropolitan Museum of Art, L.2018.62.8. Promised Gift of The Irving Penn Foundation. Source: The Metropolitan Museum of Art

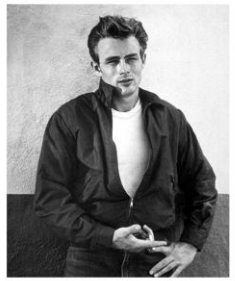

Fig. 21 - Warner Bros. Publicity still of James Dean for the film Rebel Without a Cause, 1955. Source: Wikimedia

Fig. 1 - Christian Dior (French, 1905–1957). New-York, 1950-51. Wool. New York: Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, 2009.300.299. Gift of the Brooklyn Museum, 2009; Gift of Jeanne Eddy, 1961. Source: The Metropolitan Museum of Art

there's news in Print

Prints make news now under a dark coat. Later they blossom into spring under a jacket and go merrily on into summer. There's a lift to gay patterns like these. When you shop, look for conversation prints like the door knocker on the opposite page, small details widely spaced on bright backgrounds, delicate back-line tracery prints, brush-stroke effects, and modern geometric designs in the season's new colors. There are prints for every taste and occasion, many of them with a round-the-clock life. Pick a print you warm to and you'll have a dress you'll live in. For this set of McCall's patterns we like the new designer-quality rayon tissue shantung in small designs that are becoming, wearable, and smart. We predict you'll like it, too.

By HILDEGARDE FILLMORE

Back-line tracery print, right, in a soft-bosomed, easy-skirted dress. In misses' half sizes (women 5' 4" or under) sizes 14½ to 22½. No. 8800.

Chinese garden motif, far left, in a junior date dress with shoe-buttons marching down the front. Pattern, only 35c. Sizes 9-17. No. 8724.

Door knocker conversation print, left, lightheartedly yet practical, on new pink-copper background. Afternoon dress, sizes 12-20. No. 8612.

Modern motif print, right, puzzle-ring design, makes up into junior dress that can be tailored or dressy. Pattern costs 35c. Sizes 9-17. No. 8692.

Brush-stroke print, left, is ideal for this all-round, all-day style. It's a one-piece dress, easy to make, easy to wear. In sizes 10-18, No. 8723.

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• WHERE TO FIND IT, page 96.

Fig. 2 - Better Living. There's News in Print, 1952. Classic Film. Source: Flickr

Fig. 9 - Photographer unknown. Ladies of Vinyl, ca. 1950s. Source: Pinterest

Fig. 11 - Cristobal Balenciaga (Spanish, 1895–1972). Cristóbal Balenciaga, 1957. Kristine. Source: Flickr

Fig. 3 - Hubert de Givenchy (French, 1927–2018). Dress, 1953. Linen. New York: Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, 2009.300.913a, b. Gift of the Brooklyn Museum, 2009; Gift of Lauren Bacall, 1967. Source: The Metropolitan Museum of Art

Fig. 5 - Cristobal Balenciaga (Spanish, 1895–1972). Evening dress, 1951. Silk. New York: The Metropolitan Museum of Art, 1993.393.1. Gift of Gina Gerardo, 1993. Source: The Metropolitan Museum of Art

Fig. 14 - Irving Penn (American, 1917–2009). Balenciaga Mantle Coat (Lisa Fonssagrives-Penn), Paris, 1950, printed 1988. Platinum-palladium print; 66.2 x 55.9 cm (26 1/16 x 22 in). New York: The Metropolitan Museum of Art, L.2018.62.8. Promised Gift of The Irving Penn Foundation. Source: The Metropolitan Museum of Art

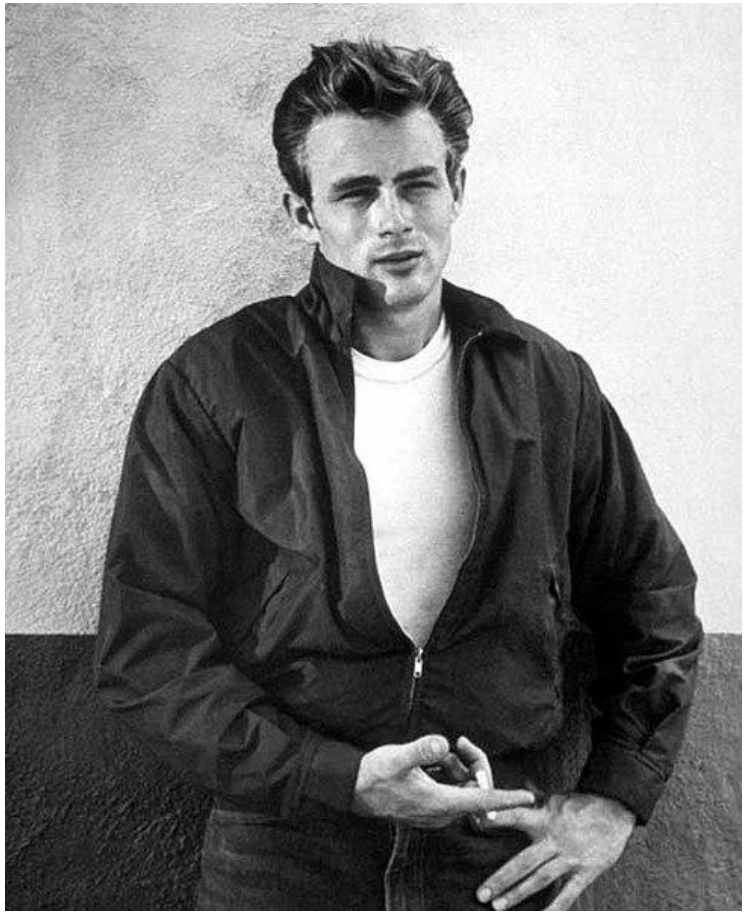

Fig. 21 - Warner Bros. Publicity still of James Dean for the film Rebel Without a Cause, 1955. Source: Wikimedia

Johnny

8240

WOLF

Disneyland is the original, world-renowned theme park located in Anaheim, California, opened by Walt Disney on July 17, 1955. Known as "The Happiest Place on Earth," it features themed lands like Fantasyland, Adventureland, and Star Wars: Galaxy's Edge, all centered around the iconic Sleeping Beauty Castle.

Location: It is part of the larger Disneyland Resort in Anaheim, California, which also includes the Disney California Adventure Park, Downtown Disney District, and three hotels.
Themed Areas: The park is organized into several themed lands, including Main Street, U.S.A., Adventureland, New Orleans Square, Frontierland, Fantasyland, Mickey's Toontown, Tomorrowland, and Bayou Country.
Disneyland Park is smaller than the Magic Kingdom at Walt Disney World in Florida, but it holds a unique historic significance as the, original park,

The Original Park: It is the first Disney theme park and the only one designed and built under the direct supervision of Walt Disney.

Attractions: It features classic rides such as "it's a small world," Pirates of the Caribbean, and Space Mountain.
Ownership: It is owned and operated by The Walt Disney Company.

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Al Pacino, star of the film "The Godfather," inducts Eddie Giuliani into the Muscle Beach Hall of Fame on Venice Beach in California

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Skater with guitar in front of vendor stands in Venice, a beachfront district on the Westside of Los Angeles, California

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Cottonwood Beach on Santa Catalina Island, a rocky island off the coast of California

Neon sign on Hollywood Blvd. in Hollywood, California